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Nos. 15 and 16. Modern Jewellery; manufactured for export by the firm of George Ehni, Stuttgart, the Havannah and Mexico.

## VARIOUS.

### Black Wood Varnish.

It cannot be denied that the fine, black, shining color of ebony pleases the eye; hence on this account, as well as from the love of imitation, it has long been attempted to imitate this foreign wood. The result is, after numerous experiments, that not only this color, but its individual properties, can be so closely imitated that ebony is no longer in such great demand, on account of its high price.

According to J. C. Ackermann's trade circular, there are two kinds of black varnish: 1. The ordinary black varnish for different kinds of wood; 2. The black ebony varnish for certain native woods which approach nearest to ebony in hardness and weight. The ordinary black wood varnish is obtained by boiling together blue Brazil wood, powdered gall apples and alum, in rain or river water, until it becomes black. This liquid is then filtered through a fine organzine, and the objects painted with a new brush before the decoction has cooled, and this is repeated until the wood appears of a fine black color. It is then coated with the following varnish; a mixture of iron filings, vitriol and vinegar is heated (without boiling) and left a few days to settle.

If the wood is black enough, yet for the sake of durability, it must be coated with a solution of alum and nitric acid, mixed with a little verdigris; then a decoction of gall apples and log-wood dyes is used to give it a deep black. A decoction may be made of brown Brazil wood with alum in rain water, without gall apples; the wood is left standing in it for some days in a moderately warm place, and to it merely iron filings in strong vinegar are added, and both are boiled with the wood over a gentle fire. For this purpose soft pear wood is chosen, which is preferable to all others for black varnishing.

For the fine black ebony varnish apple, pear and hazlewood are recommended in preference; especially when these kinds of wood have no projecting veins, they may be successfully coated with black varnish, and are then most complete imitations of the natural ebony. For this varnish: 14 ozs. of gall-apples, 3½ ozs. of rasped logwood, 1¾ ozs. of vitriol, and 1¾ ozs. of distilled

verdigris are boiled together with water in a well glazed pot, the decoction filtered while it is warm, and the wood coated with repeated hot layers of it.

For a second coating a mixture of 3½ ozs. of pure iron filings, dissolved in ¾ of a litre of strong wine vinegar, is warmed, and when cool the wood already blackened is coated two or three times with it, allowing each coat to dry between.

For articles which are to be thoroughly saturated, a mixture of 1¾ ozs. of sal ammoniac with a sufficient quantity of steel filings is to be placed in a suitable vessel, strong vinegar poured upon it, and left for fourteen days in a gently heated oven.

A strong lye is now put into a good pot, to which is added coarsely bruised gall apples and blue Brazil shavings, and exposed for the same time as the former to the gentle heat of an oven; it will then yield a good varnish.

The pear wood articles are now laid in the first named varnish, boiled for a few hours, and left in for three days longer; they are then placed in the second varnish and treated as in the first. If the articles are not then thoroughly saturated, they may be once more placed in the first bath and then in the second.

### The American Wood Paneling Machine.

This a novelty that cuts panels in hard or soft wood with remarkable accuracy. The board to be operated upon is placed on a table, which is so arranged as to be easily movable in any direction. On the plank, by a simple means of adjustment, are attached pieces which give shape to the panel and which guide the cutting instrument. The latter works vertically and its operating blade resembles an auger point, only constructed somewhat on the principle of solid cutters for sash moulding; so that, when caused to revolve and pressed down upon the board, which is moved under it, it cuts a moulded groove. By allowing the instrument to remove certain portions of the wood, either a raised or a sunk panel may be made, leaving nothing further to be done beyond smoothing the work by hand in the ordinary manner.